



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

JUNE 1993

FACING FORWARD

It wasn't so long ago that models were just another component of the fashion picture: tall and beautiful, their job was only to complement and showcase the designs. But in the past few years, the super model has emerged from the ranks, stepping confidently into the limelight. Names such as Linda Evangelista, Naomi Campbell, Christy Turlington, Claudia Schiffer, Cindy Crawford et al., became household names ... their lives and social activities charted in the glossies, endowing them with celebrity status. At the recent Milan shows, Christy Turlington, Karen Mulder, and Helena Christensen were besieged by adoring fans, who inundated them with flowers and autograph requests. Such top models have also parlayed that stardom into significantly increased earnings (it is reputed that

Evangelista once said that she wouldn't get out of bed in the morning for less than \$15,000). In addition to the huge sums of money that these models can earn for runway shows, editorial or catalogue shoots, as well as for advertising contracts with designers or cosmetic companies, some have developed a second career in television. Cindy Crawford has been successful as host of MTV's House of Style, and to a lesser degree, so has Christie Brinkley with her foray into TV with CNN's Living in the Nineties; while Christy Turlington has, on occasion, acted as fashion host on Entertainment Tonight. Given the restricted longevity of modeling, this is a smart business move on their part.

Despite their beauty, due to the whimsical quality of the fashion industry,

many of them find their careers sweet but short. Today, the gamine is the look of the '90s, and is personified by younger models such as the British, Kate Moss, and American, Kristen McMenamy. Models of this ilk are replacing Linda Evangelista in the ad campaigns of Valentino, Gianfranco Ferre, and Alberta Ferretti. The new Gianni Versace couture ads feature Kate Moss, Aya, and Shalom instead of Evangelista, Turlington, and Campbell. In a recent WWD interview, Karl Lagerfeld also sung the praises of these new stars, describing McMenamy, Moss and Amber as "nineties," and the "star system":

"I love the whole model situation — those famous girls with those famous faces — and that it is changing with the

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TIME WARP

A REMEMBRANCE OF THINGS PAST

No question about it, romance is back. In this post-Victorian age, nostalgia reins supreme. Accessory designers have revived (and sometimes reinvented) the '70s, Edwardian, Baroque, and Middle Ages.



The spirit of femininity comes across in face flattering millinery with hats — from the dashing feather plumed felts and charming velvet tams to the waif like crocheted and Carnaby caps — becoming an essential element of Fall's romantic dress code. The wide brimmed Edwardian planter and saucer shapes in felt are treated to antique lace, cameos, veiling, and feather trim at BANASH. KIM KAHN offers pretty jewel toned patchwork tams in velvet/brocade mixes. STEPHEN JONES shows deep colored felt cloches, top hats, boaters, beekeepers awash in velvet flowers, ribbons, coq and ostrich feather

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new faces. This stardom, it shapes fashion and gives visual strength to feminine beauty. They are like silent screen actresses. People want to dream a little and our business is about dreams."

To exemplify this changing of the guard even further, Kate Moss, described by photographer Patric Demarchelier as the most exciting model since Twiggy, was signed by Calvin Klein to do 100 days of work for \$1 million. She is short in comparison to other models, who run anywhere from 5'9" to 6'0, measuring a mere 5'6." At 18 years of age, her advertising rate is \$10,000 a day. Having said that... there's also a burgeoning trend at the other end of the modeling spectrum, with a heavier demand for the older models, especially those in their forties. This is exemplified by the return to modeling of Lisa Taylor, whose face and figure defined fortyish beauty in Calvin Klein ads — and 40 year old Jane Hitchcock who modeled Esprit's Susie Tompkins' Signature Line. "The baby boomers comprise the largest demographic group in the U.S. and, as it's the largest segment, advertisers want to appeal to that big audience with older models," explains Janice Gjertsen, Director of Sales and Marketing for Models Showcase, a new multimedia publication used by the industry to choose models for their advertising and promotional campaigns. She points out that Cheryl Tiegs, who's in her forties, is on their roster of models portfolios, and is regularly booked.

Models Showcase, a part of Showcase Communications Network Ltd., comprises an extensive database of models' portfolios and statistics, displayed in high-resolution color, using CD-ROM technology. "It came to the mass market last October," says Gjertsen. "The model agencies don't pay to advertise. The models pay \$95 for the first screen, which includes 1-3 pictures as well as statistics." Currently Models Showcase displays nearly 20,000 photographs of over 2,000 top models from agencies

such as Ford, Wilhelmina, Company and McDonald Richards. According to Gjertsen, the models include Rachel Hunter, Niki Taylor, Kate Moss, Vendela, Claudia Schiffer, and Jane March. Among the clients utilizing the service are Bloomingdale's, Lintas, Young & Rubicam, and Avon. According to Gjertsen, the clients pay a yearly subscription, which includes monthly updates. "We're very excited to bring this ground-breaking product to market at a time when multimedia is truly affordable, and visual media companies are accepting the power and cost effectiveness of implementing such technology," comments James R. Devens, V.P. of Showcase Communications Network. "Models Showcase provides the modeling industry with a cost effective and quality option for distributing portfolios, while it allows people on the casting side to view multiple photographs in a way not possible with traditional methods," he adds. His clients confirm his comments: "I find Showcase to be very helpful, especially when talking to an agency about a girl," says Henri Shelley of Bergdorf Goodman. "I can look up her book and determine who she is and if I like her." Meg Groves of Bloomingdale's comments: "Models Showcase has changed my way of looking at portfolios. The ease of searching for models based on a specific attribute is wonderful."

"We have over 2,600 models listed (on Showcase)," states Gjertsen. "Currently, these are girls who are represented by U.S. modeling agencies, although they may in fact be European. We've been talking to European publications recently... and they're very interested in our service because it's a new way of seeing American models. We do have overseas clients already, like Dentsu in Japan," she adds. Asked which models were currently booking the strongest, the established super models or gamines, Gjertsen answers:

"We're seeing a lot of both categories being booked. Models charge \$100 an hour to \$1 million for a contract. A

runway show runs about \$150-\$200 an hour... unless it's Cindy Crawford or Claudia Schiffer. Because of the economy some of the larger companies, who are used to big names, are taking a step back, because of the expense, and are looking at the lesser-known models, hoping to catch a model on the way to the top. On the other hand, some companies will put forth that kind of fee for big model names because they do feel it's worth it."

Miami based Irene Marie Model Agency, which is considering joining Showcase, already has a novel method of publicizing their models — "The Booking Table," a restaurant which is housed in the same Miami South Beach location, features different photographs from their models' portfolio on the front and back covers of the menu! South Beach itself has become the most popular location for fashion shoots in the United States. Over the past five or six years, thanks to intensive redevelopment, the area has been transformed from a run down area to a multi-colored and fashionable Art Deco background for fashion photography and film shoots: Along trendy Ocean Drive, the hotel lobbies and verandahs are now occupied by chic restaurants which attract an international fashion clientele. Many of the hotels also house modeling agencies ... all of this endowing Ocean Beach with an aura of an alfresco casting call. Numerous modeling agencies have established branches in Miami, while others are Miami based ... Ford, Michelle Pommier, L'Agence Models, Page Parkes Models are but a few of these. During the "hot" shooting period, from late Autumn to early Spring, these agencies are in full swing, with some models finding this period to be so lucrative, that they relocate to Miami during these months. All of this serving to prove that the beautiful and recognizable face, combined with the fashionably "in" location, is today's bottom line formula for successful sales... and isn't that what modeling is all about!

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trim. At TRACY WATTS, find Edwardian inspired velour felt top hats and big brims with grosgrain ribbon or velvet draped crowns. Oversized cut velvet berets in black or jewel tones are standouts at RUTH FOX FOR PLEASANT PHEASANT. For the equestrian mood in ready-to-wear, jaunty top hats with point d' esprit veiling or flower embellishment are outstanding at LILY J. Drama is ERIC JAVITS' forte — from his oversized velvet beret to his taffeta banded telescope topper, his hats exude

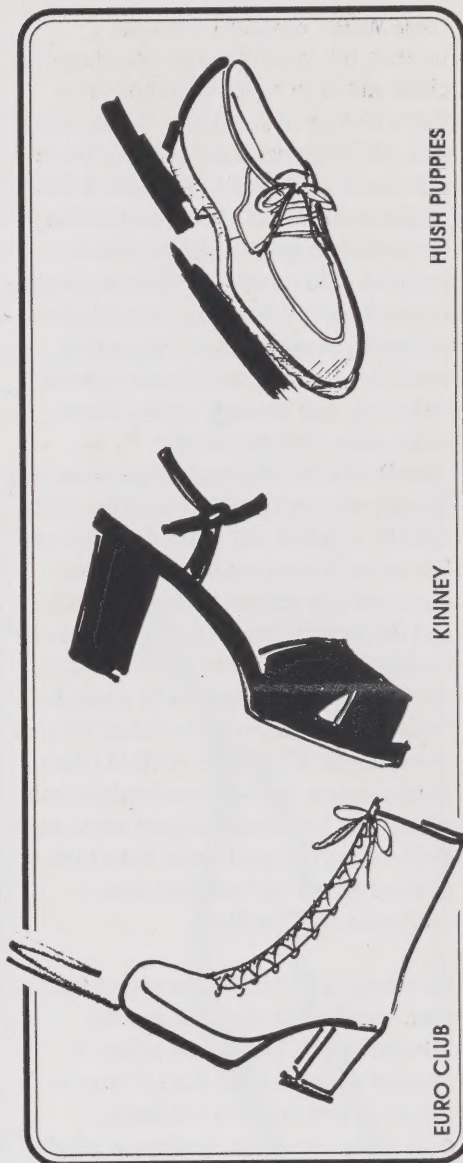


an aura of glamour and mystery. Also playing up velvet hats are PRINCESS FOU FOU and JILL VAN DYKE. The former with romantic berets and crushers in unusual colors, the latter with a commanding befeater crushed velvet hat. TOUCAN's Edwardian mad hatter shapes take velvet, iridescent taffeta or ostrich plume embellishment. More sportive are MAKINS two-tone woven leather jockey caps, and WHITTAL & SHON's gold fleur-de-lis and braid trimmed red/black beret.

In hosiery, crochet and lace looks are prevalent. Velour leggings come in spice and jewel tone solids as well as romantic floral prints. Making news also are the intricate cable stitch two-way stretch ribs, tweeds, and pointelles. Designers are offering a leg look for every mood. ARMANI CALZE shows glossy rib tights in gunmetal; while LOOK FROM LONDON opts for rich tone-on-tone effects, spice tone panne velvets or gold "damask" tights. FILODORO favors the

look of glittery fishnet hose. The romantic past inspires Hue's crushed velvet leggings, tapestry suede leggings, and gorgeous Baroque patterned tights. For the sock wearer there are pretty tapestry prints in jewel or soft shades. RARE FOOTAGE does a very attractive floral batik anklet as well as corduroy ribbed tights in soft tints of mauve, sage, linen, etc. HOT SOX takes a youthful approach with ombre striped cotton thigh highs and striped socks in a multitude of colors. Small scaled ribs, mesh, and herringbone tights, define urban sophistication in darks as well as neutrals.

Footwear designers pay homage to the turn-of-the-century with a plethora of vintage shapes and details — included are lace ups, and spat-like effects. Materials are tapestry, satins, suedes, and leathers. Boots also rule the runways — from tall and slender to everything in between. In shoes, round toes, platforms, and "Louis" heels are comfortable as well as flattering. After dark, unabashed femininity takes over. Designers choose velvet, satin, suede, and silk, ornamented with beading, rhinestones, embroidery, buttons, buckles or chains. MARIO GIORDANO dazzles with a satin strapped pump embellished with rhinestones in a scroll pattern. CASADEI adds contrasting embroidery to a slender black high heeled ankle boot. ANDREA PFISTER's slant on the Victorian includes a stylish lace-up granny boot in a floral tapestry. Wonderful worn day or night! The chunky retro look continues to be a force in footwear. Women will be striding comfortably in platforms, sporty



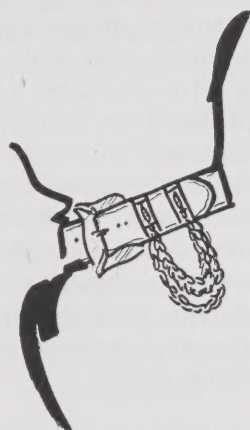
oxfords, and granny boots. The shape and structure are almost architectural, with sturdy column heels lending a pedestal effect. At KINNEY, platform boots lace or buckle up in matte black leather. Evoking the '40s are their black suede open toe, ankle strap platforms, and black leather Mary Janes, also on chunky platform soles. ELSIE ANITA (div. of Jungle), combines unusual ethnic tapestries and ikats in their line of platform slides that are very '70s oriented. More classic are the corduroy lace-up oxfords by BRONX, and EURO CLUB's red/black pumps. Oxfords make a fashion statement at HUSH PUPPIES in putty suede (plus a host of smashing Fall colors), with crepe soles for easy walking. Fashionably rugged are their ankle boots in a wine/green/tan/leather combo. A printed suede pump on a graceful wedge offers a dressier alternative.

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In belts, the main direction translates as chain and drop styles to complement Fall's elongated silhouette. Suede, napa, and calf shape belts and sashes. There are also crocodile and oil tanned leather, double buckled polo belts, and military inspired D-rings. Antique brass and polished gold metals dominate equestrian inspired hardware, with covered belts following in popularity. Decorative soutache, cording, and French ribbons embellish pull through sashes. Some outstanding designs include ARRIVANTO's fashion belts (from Spain), with antique gold buckles, BEN-AMUN's Italian calf belts (in black or brown) with gold medieval inspired hardware and trapunto stitched buckle, and the latter's elegant pewter "Crusader" buckles on leather belts. More delicate are his black suede belts with soutache braid and the cameo embellished filigree pewter belts. STREETS AHEAD does Italian leather hand-woven leather/chain mixes, and handsome military-style belts. WCM suspends gold chain links from a tailored brown calf belt and adds a sculptural gold buckle.

Handbags are also reminiscent of the past, specifically the '70s and the Edwardian era. Shapes are softer, in crushed or cut velvets. Larger bags in supple shapes come in saddlebag, drawstring, envelope, backpack, pouch, or sling shapes. Softly structured calf, crocodile, suede, and lizard grain are today's career classics. Closer to Holiday are the feminine brocades and lace bags. CASLEIGH and PAOLO GUCCI (for Designers Int'l), favor soft leather drawstring bags in black and neutrals for day. After dark, DONNA KARAN presents drawstring bags in black velvet with matte gold accents. Victorian inspired are the charming drawstring pouches and teardrop shaped sacks in either brocade, velvet, or tapestry by RATIONAL DRESS. JILL STUART's cutting edge approach results in cut velvet or tapestry backpacks for romantic hippies. More Edwardian in mood are her crocheted chenille pouches in wine or purple. Backpacks are omnipresent, shown in jewel or spice toned Madras plaid at MISCHIEF MAKERS; in cotton corduroy, ottoman or velvet at KATE SPADE. For the rich hippie look, there are CARRIE FORBES' leather and



WCM



RATIONAL DRESS



BETH LEVINE

crochet patchwork totes. More contemporary are the classic signature totes by BETH LEVINE. They're available in licorice, chestnut, chocolate, and berry crocodile embossed calf with braided handles. Highlights at PAOLA DEL LUNGO include the soft leather tote and hobo, and the handsome bas relief embossed saddle leather bag range. Truly unique are VICENZA's witty structured handbags, in subtle Fall colors, with gold hardware detail. The full flap with shoulder strap features an elegant take on the equestrian theme. Its matte gold horse head closure serves as a decorative element. The bags are available in suede and smooth or pebble grain calf.

Scarves, shawls, and wraps are very much in evidence. Decorative detailing, such as metallic touches, Fortuny type pleating, and tassels, are important to the romantic mood. Scenic tapestry looks, heraldic and baroque images, and all sorts of velvets (from panne to crushed) appear — as do chenille, challis, silk, and chiffon. For the dandy, VISCOUNT does the bib-tie and jabot in a variety of fabrics and patterns. In chiffon or gold lace, there are glamorous ruffled jabots and cuffs to dress up a dinner suit at ADRIENNE LANDAU. Also on offer here are luscious crushed velvet scarves in cognac, espresso, wineberry and black. BEATRICE LISSAGUE hand paints her magnificent jewel toned cut silk velvet scarves. Equally beautiful are her "Dandy" tassel edged silk scarves. SALDARINI's collection ranges from 18th century inspired silk twill prints to wool muslin romantic floral scrolls and open crochet fringed chenille scarves. Spice toned hand-woven chenille stoles are FERN DEVLIN's forte. NINA RICCI opts for Italian silk scarves with romantic, feminine themes in brilliant colors. CONCHI (at Showroom Seven), offers a multitude of choices, outstanding are the silk chiffrons with crochet borders, the French lace ruffled shawl, and the jet bead edged velvet scarves.

Romantic Edwardian looks predominate in jewelry. Necklaces, particularly chokers, dog collars, and pendants suspended from velvet or satin ribbons are everywhere. Victorian motifs such as cameos, crosses, hearts, and stars are important. The Middle Ages are evoked

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MISH



JOYCE FRANCIS

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with amulets, mystical and heraldic motifs, and Maltese crosses in pins and pendants. Not to be dismissed are the Greco-Roman classics — intaglios and ancient coins — featured in boldly designed necklaces, earrings, and rings. A leading light in this category is the designer LAZARO: thick chains are beautifully combined with intricately carved amulets and studded with semiprecious stones. Dazzlingly "ancient" crosses are suspended from chains, and a bold wood cuff is ornamented with a carved cameo. TRIFARI is inspired by both the Renaissance and Middle Ages. There are heraldic crosses, colorful plique-a-jour stained glass pendants and matching earrings, and colorful Venetian pendants dangling from gold chains. MISH JEWELRY's classic collection harks back to the Renaissance. A magnificent golden "River God" necklace ends in a lapis bead tassel cascade. Similar in spirit is a multicolored tasseled glass necklace on a short gold link chain. The Middle Ages inspired the mother/

daughter team of ANN and CATHERINE PREVOST. Shields, crests and miniature turrets are used to decorate mesh chokers, earrings, and charm bracelets. DENOVA and MAEVE CARR show medieval gold and cabochon crosses suspended from black cords. An antique cross pendant is suspended from a jet black bead necklace, or even more dramatically from a 7 foot chain at BUTLER & WILSON — a small part of a glamorous medieval inspired collection. Amulets and crosses are outstanding at JANE DIAZ and KAARI MENG DESIGNS. The former does circle cross pendants studded with cabochon stones; the latter semiprecious gothic cross chokers. CAROL DAUPLAISE, in her "Regal Robes" collection, suspends multicolored Swarovski crystal crosses from either a gold chain or velvet cord. More Edwardian are her tassel trimmed, black velvet and gold filigree necklaces, and cameo centered pearl coil chokers. At LAURA GRAHAM, velvet chokers have hand-painted photographs set into

delicate frames — unique and very pretty! For the true romantic, JOYCE FRANCIS does black lace chokers with amber or smoke carved Lucite heart shaped pendants and beads. She provides lovely coordinating lace gloves to complete the picture. The Art Nouveau period is her inspiration for another group of necklaces and bracelets — a combination of pearls and crystals delicately intertwine on twisted silver wire.



CAROL DAUPLAISE

DESIGNER FOCUS. . .

LANZ SPORTSWEAR

Lanz is not a newcomer to the world of fashion and retailing. Established in 1938 by Austrian, Werner Scharff, and two partners, their store was originally a showcase for authentic Tyrolean clothing and skiwear. Expanding into manufacturing to overcome the shortage of fabric during World War II, they developed an equally successful dress and sleepwear business. Today with more than 20 stores, and a "Made in the USA" philosophy, the company grosses more than \$50 million annually. Joan Martin, the designer of their new collection, Lanz Sportswear, is a graduate of the Arts Center in Los Angeles. Although she didn't set out to be a fashion designer, her career path was well chosen: Prior to this venture, she had also been successful in her own dress and sportswear line, Joan Martin Inc. "I wanted to be an architect... but then I realized you had to be good in math," she laughingly explains. "I think I turned to fashion because I'm petite and I just couldn't find anything in my size."

Ms. Martin's collection for Fall '93, and going forward, is partially based on the Lanz tradition: "My idea of what Lanz Sportswear should be is that it should tie in with the European/Tyrolean look. . . this "ungaposh" look will go forward from collection to collection... using soutache, braiding, and embroidery (as embellishment)." The fabrics for Fall include 100% wool flannel and wool blends, rayon AV crepe, rayon challis, 100% pima cotton, and cotton velvet. Plaids, houndstooth, tweeds, and paisleys are key. The colors range from red, black, and olive to rust and heather gray, with tartans in a red or black base. The distinctive Tyrolean accents include the ones noted by Martin, as well as velvet ribbon trim, lace details, and pleating (especially on white blouse fronts). Components include jackets (from bolero to riding jackets), vests, cotton blouses, skirts (from slim to bias-cut or pleated), and pants (from trousers to knickers and walking shorts). The daytime group is



primarily flannel, while the day-into-evening group focuses on black, olive or red velvet and Lurex plaid. Highlights include the wool flannel Tyrolean jacket which skims the hips in a semi-fitted silhouette. It sports a distinctive sculptured collar double-faced in black and red to match the flap pockets, and vintage 40 year old Lanz crested metallic buttons which act as accents. A great looking military-inspired wool flannel polo jacket, with velvet stand-up collar and epaulettes, is paired with matching trousers in olive or gray. Also outstanding is a very soft and romantic rayon crepe white jabot blouse; a 100% cotton tapestry vest depicting a hunting scene, a black/white wool blend houndstooth riding jacket; and the velvet embroidered vest, soutache trimmed bolero and coordinating velvet long slit skirt.

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INTERNATIONAL DATELINE

- | | |
|------------------------------|-----------------|
| JULY 8-10 | VALENCIA, SPAIN |
| FIMI (CHILDRENSWEAR) | |
| JULY 12-14 | LOS ANGELES |
| ISAM (SWIMWEAR/ACTIVEWEAR) | |
| JULY 12-14 | BARCELONA |
| GAUDI HOMBRE (MENSWEAR) | |
| JULY 12-15 | ROME |
| COUTURE SHOWINGS (WOMEN'S) | |
| JULY 17-20 | DALLAS |
| SPRING MARKET (MEN'S/BOYS') | |
| JULY 17-22 | PARIS |
| COUTURE SHOWINGS (WOMEN'S) | |
| JULY 17-23 | MIAMI |
| SWIMWEAR SHOW | |
| JULY 18-20 | NEW YORK |
| UOMO MODA (ITALIAN MENSWEAR) | |
| JULY 25-28 | NEW YORK |
| JEWELERS OF AMERICA | |

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